

ETUDE MUSIC MAGAZINE



Maurice Moszkowski

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PAGES 431, 432, 433, and 434

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THE ETUDE

JUNE, 1922

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VOL. XL, No. 6

Are You Going Stale?

THOUSANDS of musicians go stale. It shows in their compositions, in their playing and in the lessons they give. Every one of them knows the reason why. They have been "work-greedy." This means that they have tried to accomplish results in defiance of the rules of nature. When you study yourself and nature as much as your work you will find that practice at the keyboard will bring quicker and better results.

Stewart Patton, lecturer on Neuro-Biology at Princeton, and Trustee of the Carnegie Institute, has just published a remarkable and somewhat lengthy treatise upon "Human Behavior." Much of it is over the heads of the average reader, but there are references to work done in the laboratory which has a great bearing upon the very work which the musician does in his everyday life.

Dr. Patton has to say of Staleness:

"Staleness starves interest and obstructs the free expression of instincts. This is obvious in states of fatigue. The lack of interest and peculiar emotional irritability accompanying excessive fatigue are easily recognized qualities. Six aviators came under the observation of the writer, who, although with excellent records in the Air Service, gave evidences of diminished interest in work, of emotional irritability, and of a decreased feeling of competency, which marked a condition of staleness. The recommendation that these men should not be allowed to fly until they had rested was not adopted, with the result that within forty-eight hours, four of the six pilots had crashed to earth, fortunately, however, without sustaining any severe injuries, although their machines were wrecked."

Staleness is dangerous to you, dangerous to your profession, dangerous to those around you. If you feel stale, look out. See that you get a good freshening, by taking sufficient recreation, or something may happen.

Roller Coaster Methods

The daily papers are filled in these days with musical methods which can only be classed with quack medicines. For instance, we recently read a whole page advertisement of a school that *guaranteed* in very large letters indeed, to teach the Saxophone in five lessons. It also guaranteed to teach certain other instruments and the voice as well in a similarly ridiculous period of time. The piano and the violin were condescendingly given ten lessons.

Of course all such statements reduce musical instruction and music itself to a farce. You can teach anything in one lesson but of course you can only teach a little of that thing. One can teach geometry in one lesson but the pupil would hardly get very much further than being convinced that the shortest distance between two points is a straight line. With the exception of the jew's-harp and the kazoo or some other instrument into which the player hurls a tune it is literally impossible to give any instruction worthwhile in less than fifty lessons.

The human brain has a given amount of absorptive power. It can take in just so much and no more at a given time. Hundreds of excellent musicians have had no lessons at all but it took them years to acquire their mastery. The Five-lesson idea implies five weeks of intensive study. Possibly such teachers do crowd a lot in a short period of time, but, at the same time, by these roller coaster methods the pupil skims over a vast amount of material which he will need at some time in the future.

Music study takes time and hard work. Don't expect to get worthwhile results on the Roller Coaster.

A Real Musical Altruist

THERE is something very big, very fine, that comes to mind when one thinks of Rimsky-Korsakoff, whose *Song of India* done into Jazz is now being heard whistled in the streets. Jazz has had the effect of giving the whistler in the streets the technique of a Heifetz. Of all the complicated melodic outlines the *Song of India* is one of the most intricate. Yet there is something very contagious about it, something very genuinely musical, but that it would "catch on" as a popular tune could hardly have been dreamt of ten years ago. *Eó po' si move*. A piano version of the *Song of India* was in the March ETUDE.

It is fine to see Rimsky-Korsakoff coming into his own even in such a way. Every great composer ought to have at least one tune by which he can be identified by the masses. "Rubinstein" remarked a business man recently, "Oh, that's the fellow that wrote the *Melody in F* isn't it?" The ability to turn out a melody that will reach out to the millions is one of the attributes of immortality in the musician.

The finest thing about Rimsky-Korsakoff was not, however, his own music, but rather his Schumann-like attitude for the music of his compatriots. Indeed, he went beyond Schumann, for not only did he take time from his own affairs to exploit the music of others, but he actually employed his own rich musicianship to re-work and improve Moussorgsky's *Boris Godunov* (we know an assortment of ways of spelling it, thank you), Borodine's *Prince Igor* and Dargomyski's *The Stone Guest*. He wlio of his own accord for the good of all sacrifices his own interests to work for the compositions of others, without thought of his own fame, partakes of the spirit of the Master, and that is why Rimsky-Korsakoff stands mountain-high in musical history.

A Call to the Past and to the Future

THE Germans have a very fine custom of putting out anniversary memorial notices (*nachruf*), some years after their friends have departed. Just a few days ago a lady wrote to say that she was very sorry that we had severed our connection with Mr. Louis C. Elson, whose articles she enjoyed so much. We heartily wish that Mr. Elson with his fine humor and great fund of interesting knowledge could write for us again, but, alas, that is impossible. It is fine to think that his work is remembered and demanded by one who did not know that he had passed on to the great beyond two years ago last February. Perhaps we think too little of those who have in years past built up the foundations of THE ETUDE, and helped us to go on with the wonderful work we are permitted to do. Let us review a few names of our friends who at this moment may be conscious of the fact, that we, who are here, have done our best "to take up the torch" and carry on their ideals.

Among those we would mention in this *nachruf* (calling after—a call for the departed), who in the past have had an invaluable part in the making of THE ETUDE MUSIC MAGAZINE, are Karl Merz, Stephen Emery, Charles W. London, Smith N. Penfield, Carlyle Petersilea, Eugene Thayer, William Sherwood, William Mason, W. S. B. Mathews, B. J. Lang, Eugene E. Ayres, Emil Liebling, Henry T. Handsett, J. S. Van Cleave, E. M. Bowman, James Huncker, F. W. Root, John C. Fillmore and Louis C. Elson. No musical paper the world over ever had more noteworthy supporters and contributors in their special lines.

It often seems to us that writers of the present generation might find in the work of their predecessors much that deserves to be emulated. These men, for the most part, were pioneers,

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There is always a demand for musical dictionaries. The "I want to know" spirit is particularly strong in America. No amateur or professional musician can read these paragraphs by Professor Corder without acquiring a more comprehensive aspect of many of the most interesting things in the Art. This series began in October.—EDITOR'S NOTE

la, ils sont mon-tes sur-le cloch - er de la Ca-the-dra - le.

demand for musical dictionaries. The "I want to be a musician" series began in October.—EDITOR'S NOTE.

Then and Now

By D. A. CLIPPINGER

Professor of Music, University of Michigan

Part of a Series of genial retrospects by well known musicians. Several others will appear later from time to time

D. A. CLIPPINGER, AT TWENTY-FIVE

D. A. CLIPPINGER, TODAY

By way of beginning this tabloid I will say that I became conscious of myself in Northwestern Ohio. Just when, is of no importance to any one, save the tax collector.

I learned to read music when a small barefooted boy knocking about the farm. I traveled light in those days. My entire worldly possessions were always attached to my person, sometimes by a slender thread, and would total in value about seventy-five cents.

There was no musical instrument in our home at that time, and along with the other members of a rather large brood, I learned to read by do, re, mi, and was reading anything and everything at sight before I ever put my hands on a keyboard.

I had the usual school and college training and along with it my dreams of music. By the time I left school I had definitely decided to be a musician, but with no visible means of carrying out my plans. How I managed to get through the first two or three years I would rather not tell. But I remember that I kept my sorrows and disappointments to myself and never looked back. I began my first serious study of music in the ward. I began my first serious study of music in the ward. I began my first serious study of music in the ward.

Teachers felt that their success depended upon their being scientific. This particular one undertook to explain the vocal cords to me by drawing her fingers from the base of her ears down to her collar bone and saying: "There are two cords in the neck called the vocal cords."

I was led to believe they had their origin in the mastoid process and were about eight inches in length. I registered a blood curdling vow that as soon as I had the public ear I would go after that kind of scientific teaching, and I did. About that time I made the acquaintance of Dr. Geo. F. Root and was very close to him the last ten years of his life, assisting him in his work. He was a very great pedagogue. His clean cut

A Convenient Table

By Albert Bowerman

This following table has been a great aid in impressing the different keys, and their appropriate signatures, upon the minds of my pupils:

C scale has no sharps or flats.
 Sharps: Keynotes Flats: Keynotes
 F#..... G 1 Bb..... F 1
 C#..... D 2 Eb..... Bb 2
 G#..... E 3 Ab..... Gb 3
 D#..... F 4 Db..... Fb 4
 A#..... G 5 Cb..... Bb 5
 E#..... A 6 Fb..... Ab 6
 B#..... B 7 Cb..... Bb 7
 F#..... C 8 Fb..... Ab 8
 C#..... D 9 Eb..... Bb 9
 G#..... E 10 Ab..... Gb 10
 D#..... F 11 Db..... Fb 11
 A#..... G 12 Cb..... Bb 12
 B#..... A 13 Fb..... Ab 13
 C#..... B 14 Eb..... Bb 14
 G#..... C 15 Ab..... Gb 15
 D#..... D 16 Db..... Fb 16
 A#..... E 17 Cb..... Bb 17
 B#..... F 18 Fb..... Ab 18
 C#..... G 19 Eb..... Bb 19
 G#..... A 20 Ab..... Gb 20
 D#..... B 21 Db..... Fb 21
 A#..... C 22 Cb..... Bb 22
 B#..... D 23 Fb..... Ab 23
 C#..... E 24 Eb..... Bb 24
 G#..... F 25 Ab..... Gb 25
 D#..... G 26 Db..... Fb 26
 A#..... A 27 Cb..... Bb 27
 B#..... B 28 Fb..... Ab 28
 C#..... C 29 Eb..... Bb 29
 G#..... D 30 Ab..... Gb 30
 D#..... E 31 Db..... Fb 31
 A#..... F 32 Cb..... Bb 32
 B#..... G 33 Fb..... Ab 33
 C#..... A 34 Eb..... Bb 34
 G#..... B 35 Ab..... Gb 35
 D#..... C 36 Db..... Fb 36
 A#..... D 37 Cb..... Bb 37
 B#..... E 38 Fb..... Ab 38
 C#..... F 39 Eb..... Bb 39
 G#..... G 40 Ab..... Gb 40
 D#..... A 41 Db..... Fb 41
 A#..... B 42 Cb..... Bb 42
 B#..... C 43 Fb..... Ab 43
 C#..... D 44 Eb..... Bb 44
 G#..... E 45 Ab..... Gb 45
 D#..... F 46 Db..... Fb 46
 A#..... G 47 Cb..... Bb 47
 B#..... A 48 Fb..... Ab 48
 C#..... B 49 Eb..... Bb 49
 G#..... C 50 Ab..... Gb 50
 D#..... D 51 Db..... Fb 51
 A#..... E 52 Cb..... Bb 52
 B#..... F 53 Fb..... Ab 53
 C#..... G 54 Eb..... Bb 54
 G#..... A 55 Ab..... Gb 55
 D#..... B 56 Db..... Fb 56
 A#..... C 57 Cb..... Bb 57
 B#..... D 58 Fb..... Ab 58
 C#..... E 59 Eb..... Bb 59
 G#..... F 60 Ab..... Gb 60
 D#..... G 61 Db..... Fb 61
 A#..... A 62 Cb..... Bb 62
 B#..... B 63 Fb..... Ab 63
 C#..... C 64 Eb..... Bb 64
 G#..... D 65 Ab..... Gb 65
 D#..... E 66 Db..... Fb 66
 A#..... F 67 Cb..... Bb 67
 B#..... G 68 Fb..... Ab 68
 C#..... A 69 Eb..... Bb 69
 G#..... B 70 Ab..... Gb 70
 D#..... C 71 Db..... Fb 71
 A#..... D 72 Cb..... Bb 72
 B#..... E 73 Fb..... Ab 73
 C#..... F 74 Eb..... Bb 74
 G#..... G 75 Ab..... Gb 75
 D#..... A 76 Db..... Fb 76
 A#..... B 77 Cb..... Bb 77
 B#..... C 78 Fb..... Ab 78
 C#..... D 79 Eb..... Bb 79
 G#..... E 80 Ab..... Gb 80
 D#..... F 81 Db..... Fb 81
 A#..... G 82 Cb..... Bb 82
 B#..... A 83 Fb..... Ab 83
 C#..... B 84 Eb..... Bb 84
 G#..... C 85 Ab..... Gb 85
 D#..... D 86 Db..... Fb 86
 A#..... E 87 Cb..... Bb 87
 B#..... F 88 Fb..... Ab 88
 C#..... G 89 Eb..... Bb 89
 G#..... A 90 Ab..... Gb 90
 D#..... B 91 Db..... Fb 91
 A#..... C 92 Cb..... Bb 92
 B#..... D 93 Fb..... Ab 93
 C#..... E 94 Eb..... Bb 94
 G#..... F 95 Ab..... Gb 95
 D#..... G 96 Db..... Fb 96
 A#..... A 97 Cb..... Bb 97
 B#..... B 98 Fb..... Ab 98
 C#..... C 99 Eb..... Bb 99
 G#..... D 100 Ab..... Gb 100
 D#..... E 101 Db..... Fb 101
 A#..... F 102 Cb..... Bb 102
 B#..... G 103 Fb..... Ab 103
 C#..... A 104 Eb..... Bb 104
 G#..... B 105 Ab..... Gb 105
 D#..... C 106 Db..... Fb 106
 A#..... D 107 Cb..... Bb 107
 B#..... E 108 Fb..... Ab 108
 C#..... F 109 Eb..... Bb 109
 G#..... G 110 Ab..... Gb 110
 D#..... A 111 Db..... Fb 111
 A#..... B 112 Cb..... Bb 112
 B#..... C 113 Fb..... Ab 113
 C#..... D 114 Eb..... Bb 114
 G#..... E 115 Ab..... Gb 115
 D#..... F 116 Db..... Fb 116
 A#..... G 117 Cb..... Bb 117
 B#..... A 118 Fb..... Ab 118
 C#..... B 119 Eb..... Bb 119
 G#..... C 120 Ab..... Gb 120
 D#..... D 121 Db..... Fb 121
 A#..... E 122 Cb..... Bb 122
 B#..... F 123 Fb..... Ab 123
 C#..... G 124 Eb..... Bb 124
 G#..... A 125 Ab..... Gb 125
 D#..... B 126 Db..... Fb 126
 A#..... C 127 Cb..... Bb 127
 B#..... D 128 Fb..... Ab 128
 C#..... E 129 Eb..... Bb 129
 G#..... F 130 Ab..... Gb 130
 D#..... G 131 Db..... Fb 131
 A#..... A 132 Cb..... Bb 132
 B#..... B 133 Fb..... Ab 133
 C#..... C 134 Eb..... Bb 134
 G#..... D 135 Ab..... Gb 135
 D#..... E 136 Db..... Fb 136
 A#..... F 137 Cb..... Bb 137
 B#..... G 138 Fb..... Ab 138
 C#..... A 139 Eb..... Bb 139
 G#..... B 140 Ab..... Gb 140
 D#..... C 141 Db..... Fb 141
 A#..... D 142 Cb..... Bb 142
 B#..... E 143 Fb..... Ab 143
 C#..... F 144 Eb..... Bb 144
 G#..... G 145 Ab..... Gb 145
 D#..... A 146 Db..... Fb 146
 A#..... B 147 Cb..... Bb 147
 B#..... C 148 Fb..... Ab 148
 C#..... D 149 Eb..... Bb 149
 G#..... E 150 Ab..... Gb 150
 D#..... F 151 Db..... Fb 151
 A#..... G 152 Cb..... Bb 152
 B#..... A 153 Fb..... Ab 153
 C#..... B 154 Eb..... Bb 154
 G#..... C 155 Ab..... Gb 155
 D#..... D 156 Db..... Fb 156
 A#..... E 157 Cb..... Bb 157
 B#..... F 158 Fb..... Ab 158
 C#..... G 159 Eb..... Bb 159
 G#..... A 160 Ab..... Gb 160
 D#..... B 161 Db..... Fb 161
 A#..... C 162 Cb..... Bb 162
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BIRDS' SPRING GREETING

In pleasing drawing-room style but with an educational purpose. This number affords practice in the *trill* and the *turn*. All passages marked *tr* are executed in the same manner as the first measure. The second section in E♭ is in the manner of a mens' quartet, the *turns* being used for ornamental purposes. Grade 3.

THEO. PRESSER

Allegretto M.M. ♩ = 54

VILLAGE BLACKSMITH

A characteristic little grace-note piece, suitable for study or recital. Grade 2½.

WALLACE A. JOHNSON, Op. 69, No. 5

Tempo di Polka M.M. ♩ = 96

MOMUS
NOVELETTE

ADAM GEIBEL

Momus (the Greek God of Mirth) is a most appropriate title for this number, reminding one as it does of the music of the stage.

Andante moderato M.M. ♩ = 108

SECONDO

MOMUS
NOVELETTE
PRIMO

ADAM GEIBEL

Andante moderato M.M. ♩ = 108

SECONDO

Tempo I.

p molto meno mosso
pp rit.
p
f più mosso
cresc.
ff più mosso
Allegro con fuoco
poco rit.
pp
lunga ff

WARRIOR'S SONG
from "AIDA"

G. VERDI

A favorite number from a celebrated opera, very sonorous and imposing in duet form.

SECONDO

Allegro maestoso M.M. ♩ = 108

mf marcato assai
ff
mf

PRIMO

p molto meno mosso
dim.
Tempo I.
rit.
p
f più mosso
dim.
f più mosso
Allegro con fuoco
poco rit.
pp
lunga ff

WARRIOR'S SONG
from "AIDA"

G. VERDI

Allegro maestoso M.M. ♩ = 108

mf marcato assai
ff
mf

VALSE Op. 20, No. 3

G. KARGANOFF

Genari Karganoff (1858-1890) was a well-known Russian pianist and composer. His compositions display gracefulness and originality of melody coupled with excellence of workmanship. The *Valse in Ab* is a brilliant example. Grade 5.

Allegro vivace M.M. ♩ = 76

♩ Tempo di Valse M.M. ♩ = 69

Tempo 1.

EVER GAY

BERT R. ANTHONY, Op. 272, No. 3

Light and rippling finger work brings out one of the best and most characteristic features of pianoforte tone.

Allegretto M.M. = 100
Smoothly and gracefully

THE ETUDE

THE ETUDE

A "TIMELY REMINDER" TO TEACHERS AND PIANISTS
ON AN AID IN KEEPING UP TECHNIQUE THIS SUMMER

The Art of the Piano

L'ART DU CLAVIER

100 Special Exercises in Mechanism of
Medium Difficulty

By THEO. LACK

Opus 289

Every experienced teacher realizes the importance of "keeping up practice" during the vacation period. A weak or inactive piano is one's technical equipment can only be corrected or strengthened by the judicious daily use of suitable exercises at this time when the mind is resting from the arduous work of the teaching season.

This book is most serviceable for this purpose as it contains, in one compact volume, a variety of short, planning studies covering all phases of technique: scales, arpeggios, double notes, repeated notes, embellishments, octaves, various groups, chords, etc.

This would also be a most excellent work to incorporate in next season's curriculum for use with advanced students. Teachers may obtain a copy for examination.

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By George S. Schuler : : : Price \$1.00

A Practical Guide for Playing Accompaniments to
Gospel Songs and Hymns—A Book Every Pianist
Will Find Extremely Interesting and Full of
Practical Hints on Effective Hymn Playing.

The gospel songs and hymn tunes as found in the hymn books are written with the express purpose of being sung, usually in four parts, and it is well known that if played on the piano in this arrangement, they frequently sound weak and ineffective. These pianists who are wont to assist the public evangelists at their meetings have, in many cases, shown great spirit and force in playing the hymn tunes as piano music.

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This book fills a long felt need, and attested by the host of advance orders received when the announcement of its contemplated publication was made.

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By BERT R. ANTHONY

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to Young Americans
and Older Ones Also.

No. 17720 SALUTE TO THE COLORS

March 10 Coda BERT R. ANTHONY

Very softly and smoothly

TRIO

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1922

Etude Prize Contest

FOR

PIANO SOLOS—VOCAL SOLOS

ANTHEMS :: PART SONGS

\$1,000.00 in Prizes

WE TAKE pleasure in making the following offer instituting our new ETUDE PRIZE CONTEST, being convinced of the real value of a contest of this nature in arousing a wider interest in composition and of stimulating the efforts of composers. In this contest all are welcome without restrictions of any kind and we can assure the contestants of a respectful hearing and an absolutely impartial final judgment.

ONE THOUSAND DOLLARS

will be divided among the successful composers
in the following manner:

PIANO SOLOS

CLASS 1. For the three best Concert or Drawing Room pieces for piano solo

FIRST PRIZE.....\$75.00
SECOND PRIZE.....50.00
THIRD PRIZE.....25.00

CLASS 2. For the three best Intermediate Teaching Pieces for piano solo

FIRST PRIZE.....\$75.00
SECOND PRIZE.....50.00
THIRD PRIZE.....25.00

CLASS 3. For the three best Easy Teaching Pieces of any style for piano solo

FIRST PRIZE.....\$50.00
SECOND PRIZE.....35.00
THIRD PRIZE.....15.00

VOCAL SOLOS

CLASS 1. For the three best Sacred Solos

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For the three best Part-Songs for Treble Voices in two or three parts with piano accompaniment

FIRST PRIZE.....\$50.00
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CONDITIONS

Competitors must comply with the following conditions:

The contest will close December 1, 1922.

The contest is open to composers of every nationality.

All entries must be addressed to "THE ETUDE PRIZE CONTEST, 1712 CHESTNUT STREET, PHILADELPHIA, PA., U.S.A."

All manuscripts must have the following line written at the top of the first page:

FOR THE ETUDE PRIZE CONTEST

The name and full address of the composer must be written upon the first page of each manuscript submitted.

Only the classes of compositions mentioned above will be considered. Do not send

Unfinished, Draft, Organ Pieces, Violin Pieces or Orchestral Works, etc.

Unlabeled contrapuntal treatment of themes and melodic efforts should be avoided.

No restriction is placed upon the length of the composition.

No composition which has been published shall be eligible for a prize.

Compositions winning prizes to become the property of the Publishers, of ETUDE MUSIC MAGAZINE and to be published in the usual form.

ETUDE MUSIC MAGAZINE, Phila., Pa.

THEODORE PRESSER CO., PUBLISHERS

"I am a child again just for tonight —for I hear the songs my mother used to sing"



NOTE: Written on a piece of ordinary note paper and unsigned by the writer, the following article came to us through the mail several weeks ago. Although it bears no particular relation to the Brunswick Phonograph, we are publishing it because it strikes a sentimental chord in our own hearts and suggests the important role a phonograph may play in the drama of home life, if only in enabling us to pause long enough, in the rush of a commercialistic age, to spend an evening now and then with the songs our mothers loved to sing.

Softly and clearly, I hear the words:

*"Just a song at twilight when the lights are low,
And the flick'ring shadows softly come and go;
Tho' the heart be weary, sad the day and long,
Sittin' to us at twilight comes toe's old song."*

Time has turned backward in its flight!
I am a child again. And my mother
stands before me.

Half sung, half hummed, comes now
to beguile me:

*"Carry me back to old Virginny,
There's where the cotton and the corn and
'tatoes grow,
There's where the birds warble sweetly in
the springtime."*

And crooning so sweetly, oh so sweetly:

*"Lullaby and goodnight!
With roses delight—
Creep into thy bed,
There pillow thy head."*

I smile with her through "When You
and I Were Young, Maggie." And laugh
in remembrance of my first minstrel
songs. But then comes "Silver Threads,"
and there's a tightening in my throat
—and with "Old Black Joe," a tear falls
on my hand. So I change to a favorite
of my own. And it's bedtime. And life
is sweet.

**In the homes of greatest musicians
—The Brunswick**

Greatest musicians of Europe and
America agree that The Brunswick
more closely approaches true rendition
of the tones of the voice, the piano and
all other musical instruments, than any
other phonograph. And that it conveys
sustained notes of mellow quality and
mighty crescendos of volume with
equal facility.

This is due to the Brunswick Method
of Reproduction, embodying the Ultona
and the Tone Amplifier — patented
Brunswick features which result in the
playing of all makes of records with a
freedom from mechanical suggestion,
almost startling to one accustomed to
hearing the ordinary type of phonograph.

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of Standard models and Period Designs
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well as to the lover of fine furniture—
in which a super-phonograph is combined
with the highest expression of
the cabinet makers' art.



Softly and clearly, I hear the words:

*"Just a song at twilight when the
lights are low,
And the flick'ring shadows softly
come and go."*



And crooning so sweetly, oh so sweetly:

*"Lullaby and goodnight!
With roses delight—
Creep into thy bed."*

Special

Many of the sweet melodies and heart songs of long
ago are obtainable on Brunswick Records.

Among them are:

<i>Where the River</i>	<i>Carry Me Back to Old</i>
<i>Shannon Flows</i>	<i>Virginny</i>
<i>Old Black Joe</i>	<i>Little Mother of Mine</i>
<i>Silver Threads Among</i>	<i>My Wild Irish Rose</i>
<i>the Gold</i>	<i>The Cradle Song</i>

and many others



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Allegro non troppo

p *leggiero*

Last time to Coda top of page 406

cresc.

rit. *p*

cresc.

cresc.

f *D.S.*

Coda

THE JOLLY CLOWNS

A lively characteristic piece, affording practice in grace notes and in light finger work. Grade 2 $\frac{1}{2}$ CARL WILHELM KERN, Op. 450, No. 3Allegretto M.M. $\text{♩} = 108$

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GONDOLIERA

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White ghosts of flowers they lay;Sweet cherry blossoms, fallen tonight,
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Andante sentimentale M.M. = 96

con Ped.

morendo

lunga pause

Patempo

Coda for Fine only.

Fine

f con moto

ff

D.S.

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HYACINTHE

VALSE MELODIE

ARTHUR L. BROWN

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Moderato grazioso M.M. = 63

pp

melodia marcato

rit.

a tempo

Fine

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THE ETUDE

mf a tempo

D.C.

SLUMBER SONG
BERCEUSE

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Play softly and dreamily.

An Opus 1 by a modern Russian. Originally a song, this number lends itself admirably to violin transcription. Play softly and dreamily.

Andantino e sognando M.M. = 58

Violin

Piano

con Ped.

rit.

p

mp

Frag.

poco cresc.

D

dim.

cresc.

dolce.

p

mp

rit.

a tempo

rit.

a tempo

rit.

vibrato

a tempo

rit.

l.h.

p rit.

a tempo

rit.

a tempo

rit.

pp

morendo

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A SOUTHERN FANTASY (TWO MOVEMENTS)

From a charming medley of old Southern melodies. The complete composition has a brilliant introduction and finale.

Moderato

Gt. Soft 8' coupled to Sw. 8' & 4' with Oboe & Sw. to Gt. Super

ERNEST F. HAWKE

MANUAL

PEDAL

The first system of the musical score for 'A Southern Fantasy' (Moderato) is shown. It features a grand staff with a treble and bass clef. The treble staff contains a melodic line with various ornaments and fingerings. The bass staff contains a rhythmic accompaniment. The score includes dynamic markings such as *mp* and *poco rit.*, and tempo markings like *a tempo*. There are also performance instructions like 'Gt. Soft 8' coupled to Sw. 8' & 4' with Oboe & Sw. to Gt. Super' and 'Gt. 8' & 4''. The system concludes with a double bar line.

THE ETUDE

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The second system of the musical score continues the piece. It features a grand staff with a treble and bass clef. The treble staff contains a melodic line with various ornaments and fingerings. The bass staff contains a rhythmic accompaniment. The score includes dynamic markings such as *dim. e rit.* and performance instructions like 'Sw.' and 'Sw. & Ch. 8' & 4' coup.'. The system concludes with a double bar line.

The third system of the musical score continues the piece. It features a grand staff with a treble and bass clef. The treble staff contains a melodic line with various ornaments and fingerings. The bass staff contains a rhythmic accompaniment. The score includes dynamic markings such as *simile* and performance instructions like 'Sw. & Ch. 8' & 4' coup.' and 'Gt. Diap.'. The system concludes with a double bar line.

The fourth system of the musical score continues the piece. It features a grand staff with a treble and bass clef. The treble staff contains a melodic line with various ornaments and fingerings. The bass staff contains a rhythmic accompaniment. The score includes dynamic markings such as *1* and performance instructions like 'Gt. Gamba'. The system concludes with a double bar line.

The fifth system of the musical score continues the piece. It features a grand staff with a treble and bass clef. The treble staff contains a melodic line with various ornaments and fingerings. The bass staff contains a rhythmic accompaniment. The score includes dynamic markings such as *2* and performance instructions like 'Sw. Soft 8' with Trem.' and 'Gt.'. The system concludes with a double bar line.

The sixth system of the musical score continues the piece. It features a grand staff with a treble and bass clef. The treble staff contains a melodic line with various ornaments and fingerings. The bass staff contains a rhythmic accompaniment. The score includes dynamic markings such as *molto rit.* and performance instructions like 'Sw. & Ch. coup.'. The system concludes with a double bar line.

SWEET AS AN ANGEL'S TEAR

LULLABY

THURLOW LIEURANCE

CHARLES F. HORNER

Sung with much success by a number of the great artists. This is one of Mr. Lieurance's own inspirations, and is not based on an Indian theme.

Andante con moto

Ba - by - by
 Bye - o
 mine, Ba - by mine, Ba - by, with noth - ing to
 bye Lull a - by Moth - er will watch o'er you.
 fear, Sleep, for moth - er is near, Close your eyes,
 dear, Sweet as an an - gel's tear, Heav - en blest,
 Day time flies, Moon - beams on ba - by's head shine, Ba Lull by
 Ba by rest. Night comes and eve - ning winds sigh.
 mine. Lull a - by, Lull a - by.
 by. *più tranquillo*

THE SONG OF MY HEART

CORA R. MURRAY

The blending of voice-part and accompaniment renders this a charming home song

FREDERICK L. RYDER

Mod^{to}

1. There's a gleam in the sun - light far bright - er than gold,
 8. The earth mayhold shad - ows but they are not here,
 It comes with the dawn and en - dures thro' the day, The
 Like the dreams in the past they will come not a - gain, There's
 soft breez - es whis - per of joys yet un - told And the song in my heart bears the ech - oes a - way, The
 naught else but glad - ness be - cause you are near And the joy in my heart bears the ten - der re - frain, The
 song joy in my heart bears the ech - oes a - way. 2. With frain.
 fra - grance of bloss - oms is lad - en the air, The birds seem to float in the beau - ti - ful sky, While
 strains of sweet mu - sic are heard ev' - ry - where And the song in my heart sends a joy - ful re - ply.
 D.S.

ABIDE WITH ME
VIOLIN OBBLIGATO

H.F. LYTE

A song for evening service or the home. Devout and intensely human.

Andante

VIOLIN

VOICE

EUGENE GOUDEY

THE ETUDE

The Music Teacher's Card in the Newspaper

By Ben Venuto

THE writer has many times heard business men express their wonder that music teachers do not make greater use of newspaper advertising, and (without waiting for an answer) they generally conclude their remarks by explaining to themselves that it would be regarded as unprofessional, so they suppose.

The true explanation is quite other than this. A good teacher is best advertised by his pupils and by his own public appearances as a performer. If he is really satisfactory to his teacher, it will not take long to gather the thirty or so pupils which constitute a class of proper size; but if he is not satisfactory, no amount of printer's ink can make up for it. The public will soon leave him deserted. The case of a student is just as distinctly different. There too, no limit can be set to the amount of business he wishes to do. If successful beyond expectation he can hire more help, rent a larger store, branch out in various ways. But a music teacher is limited by the number to which he can give individual attention, so that there is no real spending money to come from the market for his product when he already has it all sold.

Nevertheless, there are times and circumstances in which newspaper advertising is of real service to a musician, if done in the right way: for, like everything else, there is a right and a wrong way to do it. When one opens a new city, or opens a new studio in an old one, or starts up his classes again after an extended absence, or adds some new specialty—these or any similar reasons would indicate a good time to advertise. Some are firm believers in keeping a modest card constantly in the papers, the year-round; and there is much to be said in its favor, although the evidence shows that it has but a little *direct* influence in bringing in pupils. The influence is cumulative—the reader perhaps has heard your name in several quarters, perhaps has heard you play; he happens to see your

name in the paper and notices the address of your studio; some weeks later, perhaps, a friend is talking of music lessons, and he says:

"Why don't you go to Mr. Blank? His studio is in such and such a place, and he seems to be pretty well known."

Taking for granted, then, that the music teacher wishes to do a little newspaper advertising, it remains to decide on the best sort.

FIRST.—It should be brief, modest, and of a professional rather than a commercial character. All boastfulness or argu-

ment as to one's superior methods is out of place: likewise, all use of coarse and heavy or even eccentric and fanciful type display. A mere statement of your name, address and specialty is usually sufficient. Prospective pupils can find out your prices when they call.

Advertising, like all other commodities in these days, has been going up in price. Consequently, economy is in order. The lowest-priced form is usually that of the "classified column." In this there are

such a quantity of small ads that it would seem as if your own would be hopelessly lost to sight, yet this danger may be minimized by a good arrangement of the words at the start. Here are two examples and one warning:

- a. **JOHN DOE**, Teacher of Piano, has opened a down-town studio at 100 Blank Street. Hours 2 to 6 P. M., except Mon. and Sat.
- b. **PIANO LESSONS**, by a graduate of the New England Conservatory. Special attention paid to beginners. Mary Miles, 1 Smith Street. Phone 23-8.
- c. **WANTED**, a few more piano pupils, by a thoroughly competent teacher. Best methods, lowest prices. Call early before hours are filled. Prof. A. Tinkerstan, corner of North and South Streets.

The first ad. would do fairly well for a teacher whose name was already at least locally well known, so that everyone would think "piano lessons" when they saw the name. His object is not so much to remind people of his profession, as to tell those who may be interested where to find him when they want him.

The second ad. would do better for a young teacher whose name is not yet known to the public, and as such is very good. After a year's experience it will be no longer necessary to advertise each time, as one should begin to show whatever abilities one may possess, at first hand. In other words, when you first start, people will ask *where* you have studied; later on, they will ask *what* you can do.

The third ad we have selected is a warning. First of all, the word "WANTED" is so utterly commonplace and meaningless as a disclaimer of liability that it adds at least fifty per cent. Secondly, the wording is not only wasteful but fails of carrying conviction. Why not simply "piano pupils," instead of "a few more piano pupils." If he has no more pupils, he ought not to advertise. If he is offering "lowest prices" he could go higher! "Best methods" is too obvious—who ever met a piano teacher who did not use (as far as his own opinion goes) the "best method?" The invitation to "call early before hours are filled" is obviously a bluff. If the advertiser really believed his hours were soon to be filled, he might have saved the expense of the ad by simply saying that. The ad is too indefinite; it might mean any one of four different build-

As intimated earlier, a music teacher should avoid coarse forms of display printing. There are certain fonts of type admirable for advertising a circus or special sale of tripe and pig's liver, which nevertheless would be utterly in bad form for a professional man. The best form of display is to use a plain newspaper type of a larger size than that used in the body of the paper: that known as *size* answers very well. To have a sin-

Another form of strong display combined with neatness and modesty, is "buy white paper," as it is called: that

to engage a space say two columns wide and at least two inches deep, and instead of filling it up with type, use merely a small announcement about $\frac{1}{2} \times 2$ in. in the very middle of the space.

Another device is to place one's among local news, in the same kind type as reading-matter. This is seldom done in the great city papers, but in smaller places it is not uncommon. Of course one has to pay a rather high rate for this privilege, but even so, I know of several teachers who invariably take this form of announcement at the opening of their Fall term, and find the result well warranted the outlay.

[**EDITOR'S NOTE.**—The author of the above article recently won a prize in an advertisement contest held by the *Syracuse Herald*. He was allowed to choose between some of the different firms who were regular advertisers in that paper, and he wrote one for a manufacturer, securing third prize where there were several thousand competing.]

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Mr. Rothwell's players who use Conns are V. Drucker, G. Pacheco, trumpets; H. Bestel, J.

6. JOSEF WILLEM MENGELBERG, famous guest conductor of the New York Philharmonic Orchestra, appreciates the effect obtained by the Conn brass section of his orchestra.

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S. EUGENE YSAÏE, Cincinnati Symphony. Artists under Ysaÿe who played are:

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9. NIKOLAI SOKOLOFF, Cleveland Symphony Orchestra: "Your instruments in the Cleveland Orchestra are of excellent quality and beautiful tone."
Cleveland Symphony Artists who use Conn: A. Clark, A. Chomst, J. Siroto, trombones.

10. EMIL OBERHOFFER, Minneapolis Symphony: Artists under Oberhoffer who use Conn:
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POLITAN OPERA
ORCHESTRA, N. Y.**
G. Nappi, A. Arlino,
trumpets; S. Mastia, C.
Cusumano, B. Wankoff,
W. LaCroix, trombones.

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18099 Pansy Thoughts	30

PIANO STUDIES

Cat. No.	Gr. Price
18100 A Day at the Beach	30
18101 On the Mexican Waters	30
18102 Pansy Thoughts	30

PIANO STUDIES

Cat. No.	Gr. Price
18103 A Day at the Beach	30
18104 On the Mexican Waters	30
18105 Pansy Thoughts	30

PIANO STUDIES

Cat. No.	Gr. Price
18106 A Day at the Beach	30
18107 On the Mexican Waters	30
18108 Pansy Thoughts	30

PIANO STUDIES

Cat. No.	Gr. Price
18109 A Day at the Beach	30
18110 On the Mexican Waters	30
18111 Pansy Thoughts	30

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Cat. No.	Gr. Price
18112 A Day at the Beach	30
18113 On the Mexican Waters	30
18114 Pansy Thoughts	30

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Cat. No.	Gr. Price
18115 A Day at the Beach	30
18116 On the Mexican Waters	30
18117 Pansy Thoughts	30

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Cat. No.	Gr. Price
18118 A Day at the Beach	30
18119 On the Mexican Waters	30
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Cat. No.	Gr. Price
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18125 On the Mexican Waters	30
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Cat. No.	Gr. Price
18127 A Day at the Beach	30
18128 On the Mexican Waters	30
18129 Pansy Thoughts	30

PIANO STUDIES

Cat. No.	Gr. Price
18130 A Day at the Beach	30
18131 On the Mexican Waters	30
18132 Pansy Thoughts	30

PIANO STUDIES

Cat. No.	Gr. Price
18133 A Day at the Beach	30
18134 On the Mexican Waters	30
18135 Pansy Thoughts	30

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Cat. No.	Gr. Price
18136 A Day at the Beach	30
18137 On the Mexican Waters	30
18138 Pansy Thoughts	30

PIANO STUDIES

Cat. No.	Gr. Price
18139 A Day at the Beach	30
18140 On the Mexican Waters	30
18141 Pansy Thoughts	30

PIANO STUDIES

Cat. No.	Gr. Price
18142 A Day at the Beach	30
18143 On the Mexican Waters	30
18144 Pansy Thoughts	30

PIANO STUDIES

Cat. No.	Gr. Price
18145 A Day at the Beach	30
18146 On the Mexican Waters	30
18147 Pansy Thoughts	30

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Cat. No.	Gr. Price
18148 A Day at the Beach	30
18149 On the Mexican Waters	30
18150 Pansy Thoughts	30

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Cat. No.	Gr. Price
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18153 Pansy Thoughts	30

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18212 On the Mexican Waters	30
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Cat. No.	Gr. Price
18214 A Day at the Beach	30
18215 On the Mexican Waters	30
18216 Pansy Thoughts	30

PIANO STUDIES

Cat. No.	Gr. Price
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18218 On the Mexican Waters	30
18219 Pansy Thoughts	30

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Cat. No.	Gr. Price
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PIANO STUDIES

Cat. No.	Gr. Price
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18230 On the Mexican Waters	30
18231 Pansy Thoughts	30

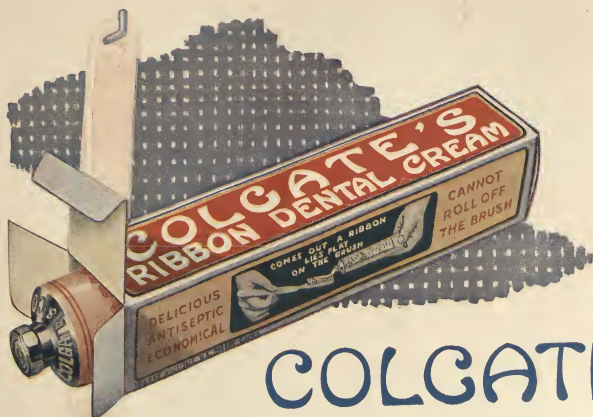
PIANO STUDIES

Cat. No.	Gr. Price
18232 A Day at the Beach	30
18233 On the Mexican Waters	30
18234 Pansy Thoughts	30

PIANO STUDIES

Cat. No.	Gr. Price
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18236 On the Mexican Waters	30
18237 Pansy Thoughts	30

PIANO STUDIES



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SAFE AND EFFICIENT

Most people call a doctor for pneumonia. They don't depend on "cure-alls."

So with pyorrhea — see your dentist if you fear it. Don't depend on a dentifrice.

Colgate's cleans the teeth — and *prevents* trouble — keeps teeth sound between times of visits to your dentist. Colgate's is safe. That is why more dentists recommend Colgate's than any other dentifrice.

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NEW YORK



Large size tubes
at your favorite store 25¢

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